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NO. 3

MUSIC IN AMERICA

ADELINE McCALL

*Assisted by* MARGARET LEE MAASKE



THE UNIVERSITY OF NORTH CAROLINA PRESS  
CHAPEL HILL

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# STUDY OUTLINES

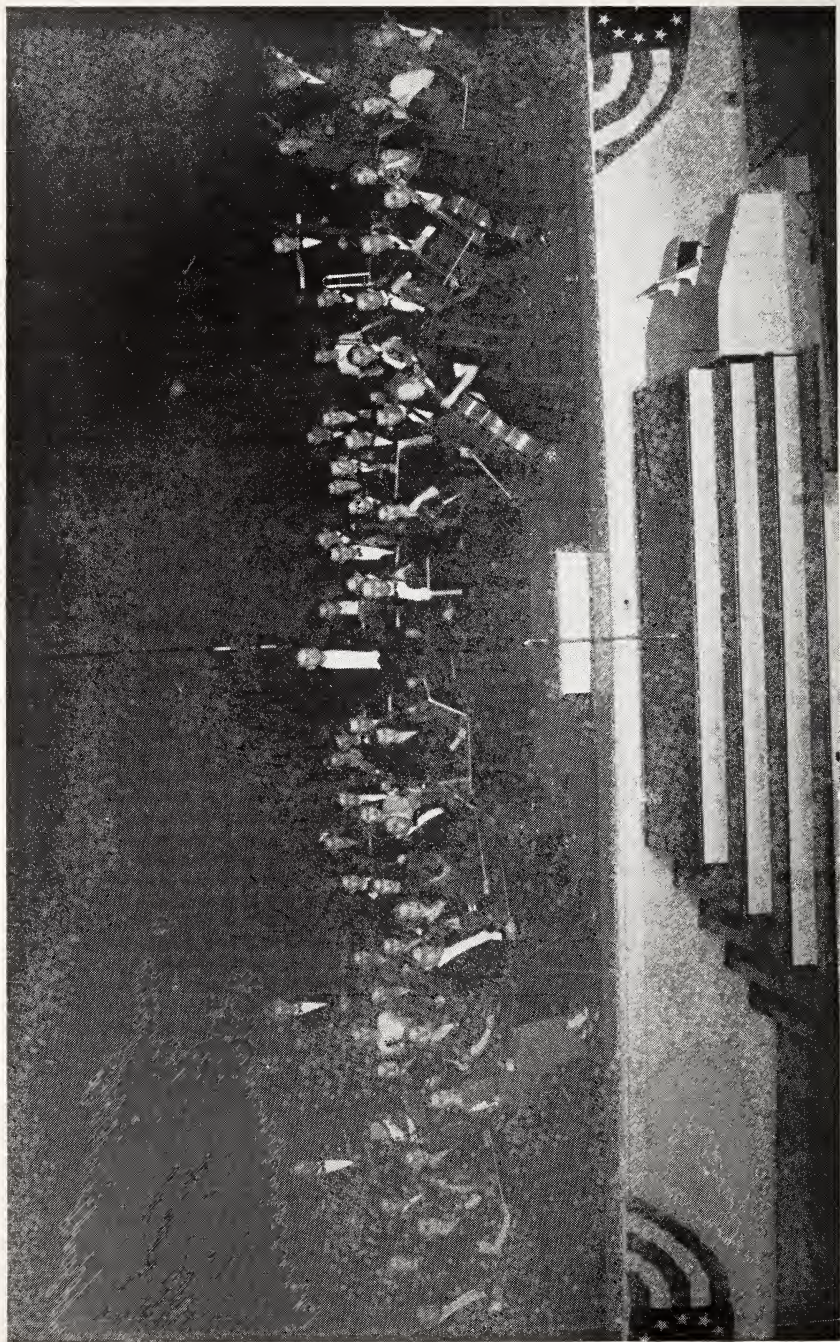
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- Vol. XIII. No. 2. *Other People's Lives, Third Series.* 1933. C. S. Love.
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THE NORTH CAROLINA SYMPHONY ORCHESTRA

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- \*5. June, 1935. *Other People's Lives, Fourth Series*. C. S. Love.
- \*6. July, 1935. *The Story of Books*. R. B. Downs.

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- \*5. June, 1942. *Places and Peoples of the Pacific.* D. & W. Spearman.
- \*6. July, 1942. *Blueprints for Tomorrow.* A. B. Adams.

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## FOREWORD

The title of this study course, "Music in America" is apt to be misleading. If the reader is looking for a systematic history of music in America he will not find it here.

What has been attempted is merely a fragmentary picture of past and present happenings in American music, enlivened by recent biographies of artists and composers. The subject matter is based solely upon books published within the past few years. Choice of material has therefore been limited, with one exception, to this comparatively short period of time. John Tasker Howard's *Our American Music* has been included, even though it is an older work, because it still remains the outstanding contribution in the field of American music. It is used here to provide background material for the entire program.

Clubs are urged whenever possible to perform or listen to works of American composers. No listing of records or published compositions is included here. For suggestions, consult *Know Your American Music*—a bibliography of American music compiled by Martha C. Galt. This booklet is available at the Federation Publications Office, 320 Wait Avenue, Ithaca, New York. The price is \$1.00.

In the preparation of this outline the author wishes to acknowledge the help of Margaret Lee Maaske and Marguerite Judson.

A. McC.



## YESTERDAY AND TODAY IN AMERICAN MUSIC

"Let people that on earth do dwell  
 Sing to the Lord with cheerful voyce  
 Him serve with feare, his praise forth tell  
 Come ye before him and rejoyce."  
 —*Old Hundredth*, from Sternhold & Hopkins

For a hundred and fifty years after the Pilgrims landed at Plymouth there were no native-born American composers. Music in the wilderness was largely a matter of psalm-singing—a tradition which these God-fearing seekers of new freedom had brought with them as part of their religious worship. In the "Mayflower," along with other precious cargo, was a book of psalms "Englised both in Prose and Metre," written by Henry Ainsworth, noted Hebrew scholar and teacher of the Pilgrims. The "Ainsworth Psalter," as it came to be known, together with another psalter by Sternhold and Hopkins, used in the Massachusetts Bay Colony, was the forerunner of *The Bay Psalm Book*, the second book printed in North America, and one of our historical landmarks. This collection of hymns, which went through seventy editions after its first printing in 1640, was the mainstay of New England churches for over a century.

It is not difficult to imagine the benighted state of music in these early days. With a widespread emphasis upon religious singing the art of music was slow to develop. Our ancestors seemed less perturbed by the frugal quality and inartistic performance of their music than by the moral issues which it involved. They debated whether women, as well as men, or men alone should sing. They questioned whether "carnall men and Pagans" should be permitted to sing with Christians and Church members. They had so little skill in reading that hymns had to be "lined out" in order that "all might joyne with the rest in the duties of singing."

As we look back on these crude beginnings it seems something of a miracle that music is a billion dollar industry in this country to-day. The halting untutored psalm-singer has given way to the sophisticated collector of discs. We have the finest symphony orchestras in the world and great artists in every field of musical performance. We have musical scholars and famous musicians at work in our Universities and Conservatories. We have thousands

of music teachers and many more thousands of young people who are growing up in a world that is music-minded. If we haven't yet produced a Bach or Beethoven, we have the promise of a great new era in our many talented young composers who are seriously writing American music for American people.

What was the course of events that brought America from her naïve psalm-singing days to her musical awakening? The story of these three hundred years of musical growth is told by John Tasker Howard in *Our American Music*. This book might well serve as the basis of a year's study. No other work on American music gives so complete a picture. Mr. Howard's "three periods" of American musical history provide a broad framework on which to fasten the events and personalities treated in later chapters. David Ewen's more recent *Music Comes to America* begins after the Civil War, with a major emphasis on music since 1920, which brings the story up to the present day.

## 1. YESTERDAY IN AMERICAN MUSIC

*Our American Music*, by John Tasker Howard

Notice the three periods into which Howard divides his subject matter:

Part I—Euterpe in the Wilderness (1620-1800)

Part II—Euterpe Clears the Forest (1800-1860)

Part III—Euterpe Builds Her American Home (1860-to the present)

With this outline in mind, give a brief survey of important events up to the latter part of the nineteenth century.

In the early days of psalm-singing bring out particularly the attitude of the Pilgrims and Puritans toward music. Do you think that pre-occupation with the difficulties of making a new home was in any way a deterrent to the development of music as an art? How much of the American tradition was brought over from Europe?

Our first composers were Francis Hopkinson, James Lyon and William Billings. Contrast these three men: Hopkinson, the friend of George Washington and prominent member of Philadelphia society; Lyon, the mild-mannered psalmodist and Presbyterian preacher; Billings, the tanner and originator of "fuguing pieces."

What were the foreign influences in American music 1) in the latter eighteenth century; 2) around 1848; 3) after 1850?

How did music develop in Boston? In New York? In Philadelphia? In Bethlehem? In Charleston and the South?

What was the contribution to American music of each of the following prominent personalities? Lowell Mason; Stephen Foster; Louis Moreau Gottschalk; Heinrich, Fry and Bristow; Theodore Thomas; John Knowles Paine; Edward MacDowell.

How does Howard define folk music? Discuss briefly Indian, Negro and Anglo-Saxon sources. What composers have used folk music as a basis of composition?

## 2. TODAY IN AMERICAN MUSIC

*Music Comes to America*, by David Ewen

In the opening chapter of *Music Comes to America* David Ewen says: "Up to the closing decades of the nineteenth century Americans regarded concerts as but another form of popular entertainment in the class of the minstrel show, prize fight and circus." In contrast to this, analyze present-day attitudes of Americans towards music.

Does the American-born, American-trained musician still feel the pressure of European standards?

What has been the change in attitude toward the American composer since 1900? Mention the attitude of conductors; the effect of radio; ASCAP and BMI.

Is growth in taste for chamber music a significant sign of broadening culture? Describe the work of Elizabeth Sprague Coolidge.

Discuss "new horizons for music education," mentioning the pioneer work of Walter Damrosch.

Are audiences interested in virtuoso conductors and star performers more than in the music itself?

What effect have radio, movies and the record industry had on the American public? Do you believe Ewen's statement that "To-day it is the music and not the artist that sells the records"?

What part have women's clubs played in the advancement of music?

In conclusion, give your ideas on the future of American music. Ewen says, "A country to be truly musical must not only sponsor important musical organizations, attend concerts, create festivals, work to music, play to music, or even reveal increasing discrimination. To be truly musical, in the sense that Germany and Austria were musical in a previous period, a country must fill the rôle not only of audience but of performer as well . . . not only *listen* to music but also *make* it."

### Additional Reading:

*Concert Life in New York, 1902-1922*, by Richard Aldrich.

(From the scrapbook of Richard Aldrich)

*Story Lives of American Composers*, by Katherine Little Bakeless.

*Know Your American Music*, by Martha C. Galt.

*The Music Lovers' Almanac*, by William Hendelson and Paul Zucker.

(Consult index for entries on American Music.)

*Early New England Psalmody*, by Hamilton C. MacDougall.

*Music in My Time and Other Reminiscences*, by Daniel Gregory Mason.

*Music in America*, by Frédéric Louis Ritter.

*An Hour with American Music*, by Paul Rosenfeld.

*Early Opera in America*, by O. G. Sonneck.

*Suum Cuique*, by O. G. Sonneck.



## EARLY DAYS IN NEW ENGLAND

"Alone, amid the coil, serene  
 NEW ENGLAND stands, and braves the scene;  
 Majestic as she lifts her eyes,  
 The stars appear—the dæmons fly."

—Thomas Paine

After the Revolution New England was free to broaden her cultural horizons, and to "enjoy some of those arts and graces which make society not only estimable but pleasant." Puritan standards were relaxing, and Boston, a town of some twenty-five thousand persons, was beginning to challenge the hell-fire and brimstone doctrine of earlier days and have a taste of the theatre. The winding streets and lanes had not yet encroached upon the marshes of the Charles River, but there were small boys at play and cows at pasture on the historic Boston Common. Behind the white fences, in homes with shining brass knockers, new generations of American families were reaching out for spiritual and intellectual enlightenment. The turn of the century marked the beginnings of literary and philosophical clubs, the growth of libraries, the establishment of museums, the promotion of public lectures and the advance of secular music.

Public taste in music was soon diverted from the old-style "fuguing tunes" of Billings to the newer hymns of Watts, and the English hymnodists. Music, coming by way of England, introduced to these groping listeners the inspired melodies of Haydn and Mozart. Although Beethoven was the current vogue in Vienna, his music had not yet captured the American taste. Nor had these cautious New Englanders, particularly the clergy, seen anything but "continental degeneracy" in Jefferson whom they condemned because he kept a French cook and liked French dishes.

But music was on its way. Concert life in Boston, the establishment of the Philharmonic Society, the advent of the Von Hagen family, the Graupners and Dr. Jackson—all important stepping-stones in the course of New England's musical growth—are the major chapters of "Musical Interludes in Boston, 1795-1830."

Horatio Parker's New England boyhood was spent in the quiet



town of Auburndale, near Boston. Early in his career he was made Doctor of Music at Cambridge University. His choral work "Hora Novissima" and the opera "Mona" are two highlights in a long list of compositions. Parker was the first American composer to receive a prize of \$1000 from Paderewski's trust fund. He probably did his most significant work as Dean of the School of Music at Yale University, where he taught from 1894 until his death in 1919. In the biography *Horatio Parker* his daughter, Isabel Parker Semler, describes with intimate and affectionate detail the course of her father's life.

## 1. MUSICAL LIFE IN BOSTON, 1795-1830

*Musical Interludes in Boston*, by H. Earle Johnson

*Background:* What sort of world did the Bostonian of 1800 live in? Show how the theatre, dancing and "the polite arts" had advanced by 1825.

Describe concert life in Boston at this time.

What were the vicissitudes of the Philharmonic Society in its first years?

Comment on the contribution of the Von Hagen family to Boston's musical society. Describe the musical activities of Mr. and Mrs. Graupner. Without these two energetic figures would Boston's chance for musical growth have been as good? Give a portrayal of Dr. Jackson's unique personality. What was his relationship to the Graupners?

Give a short resumé of the history of music publishing in Boston beginning with 1800. In looking through the Von Hagen and Graupner publications, listed in Appendix I and II, see how many of these titles you have ever heard of before. Can you make any deductions from these statistics?

## 2. HORATIO PARKER

*Horatio Parker*, by Isabel Parker Semler

The tone of this book is one of intimacy. Entries from Parker's diary and many personal letters give the reader a feeling that he is an eavesdropper in the Parker household.

At the age of seventeen and a half Parker wrote in his diary: "Arose at 8:00 A. M. Wrote on Rondo for Trio. In afternoon went to Methodist church to see organ—*miserable old thing*. Made a slow movement for Trio. *Shaved myself*. Played in evening at the Methodist church (3 organ pieces of Lemmon). Went home with mother. Completely finished a sketch of a new slow movement for Trio at 11:45." Notice as you read

through the book that this same feeling of balance, orderliness, industry and quiet sense of humor remain with Parker throughout his life.

Mention the highlights in his work; his trips abroad; the years at Yale; the two "prize" operas; final years to "A. D. 1919."

*Additional Reading:*

*Olden-time Music*, by Henry Mason Brooks.

*A History of Music in New England*, by George Hood.

*The Puritan and Music in England and New England*, by Percy A. Scholes.

*Old Stoughton Music Society*, by Old Stoughton Musical Society, Old Stoughton Printing Co., Stoughton, Mass.

### CHAPTER III

## SONGS OF THE PEOPLE

"Cornstalk fiddle  
And a shoe-string bow.  
If this ain't dancing  
I don't know."

In the post-Colonial days, when psalm-singing was beginning to decline and our ancestors had turned to the exploration of new territory, there was many a man who would drive his family in a jolting buggy to a neighborhood gathering and dance all night "at the fiddler's call." These were the days of Daniel Boone, of David Crockett and Kit Carson—the time of the powder horn, the ox-team and the covered wagon.

As civilization moved slowly westward and isolated communities sprang up here and there, a social life developed in which music supplied a release from the trials of the frontier. On nights when the songs of the "singin' gatherin'," the fiddle tunes and the shuffling of dancer's feet resounded through the wilderness, the cares of the day were forgotten.

These old songs, games and dances, handed down from one generation to another, are still a part of our folk-song tradition. Collectors, at work in rural areas all over the United States, have amassed a considerable literature of folklore which continues to grow. Ira Ford, descendant of pioneer stock from Virginia and Kentucky, has published a representative collection of fiddle tunes, traditional dance calls, old-time play party songs, children's play songs, old ballads and songs of entertainment. In his book *Traditional Music of America* we find not only words but music and directions for the games and dances.

Written from a different point of view is Frank Luther's *Americans and Their Songs*. He traces the growth of popular songs in America from 1640 to the early 1900's. The songs, with anecdotes about them, are arranged chronologically, depicting events in American history. There are psalm tunes, Canadian and English folk songs, minstrel songs, political songs, cowboy songs, war songs and ballads. The songs which Frank Luther has included were taken from his own library—one of the six most important music libraries of American music in the world. It con-

sists of 10,000 copies of songs with the scores themselves. Publishers, song writers, writers of radio scripts and students of American history have found it a valuable aid to research.

## 1. THE HISTORY OF AMERICA IN SONG

*Americans and Their Songs*, by Frank Luther

Francis Hopkinson is considered as our first composer. Open the program with his famous song: "My Days Have Been So Wondrous Free." Do you notice the effect of Haydn's music in the style of this composition?

Give examples of early songs showing French, English and Indian influence. One of the most famous English folk songs, "Barbara Allen" was a favorite in the Virginia colony. The music which Luther gives is one of many versions. Do you know any others? (See Grove's *Dictionary*)

Discuss the Presidential theme song.

Outline the period of settling in the Southern mountains. As examples of the songs in this period, use "Skip to My Lou," "Sourwood Mountain" and "Hand Me Down My Walking Cane."

Describe the origin of the "Star Spangled Banner."

Tell why Lincoln's favorite song was "Oft in the Stilly Night."

Describe the background of the Spanish-Californian songs.

Why was "Southern Billy's" book important?

Recount the amusing story of the Arkansas Traveller.

Describe the beginning of interest in Negro spirituals (p. 218).

Describe the writing of "America the Beautiful."

## 2. MUSIC OF THE PIONEERS

*Traditional Music of America*, by Ira Ford

Using the table of contents as a guide, list the various types of pioneer music that have become traditional.

Read the foreword. Why is this music hard to trace?

Describe the origin of the fiddle tunes.

Do all dance calls have the same origin?

What is meant by the old-time play party and how did it evolve? Compare it with the children's play-song of the village green.

Describe the growth of some of the old ballads. What type of accompaniments are used? Select examples to read, or sing.

Are there set rules for square dance calls?

Play the music and give illustrations of different types of tunes.

*Additional Reading:*

*Sing a Song of Americans*, by Rosemary & Stephen Vincent Benét.

*A Treasury of American Folklore*, by B. A. Botkin.



*Our National Ballads*, by C. A. Browne.

*Lost Chords*, by Douglas Gilbert.

*Down-East Spirituals and Others*, by George Pullen Jackson.

*From Jehovah to Jazz*, by Helen L. Kaufman.

*American Ballads and Folk Songs*, by John A. and Alan Lomax.

*Slave Songs of the Georgia Sea Islands*, by Lydia Parrish.

*Marching Along*, by John Philip Sousa.

*Invitation to the Dance*, by Walter Terry.

*Ballad Makin' in the Mountains of Kentucky*, by Jean Thomas.

*Blue Ridge Country*, by Jean Thomas.

*The Singin' Gatherin'*, by Jean Thomas.

*The Sun Shines Bright*, by Jean Thomas.

## ALBERT SPALDING AND DAVID MANNES

"There are other ways beside music of trying to bind mankind in a common fight against the overwhelming forces of materialism and greed, of intolerance and rapacity, but they all have this in common with music: that they are based on creation and not on destruction."

—David Mannes

Albert Spalding and David Mannes both grew up in New York, both played the violin. Spalding seemed destined from the very first for a career on the concert stage. At the age of fourteen he passed the Bologna Conservatory examination with a score second only to the one made by Mozart at a comparable age. Mannes, after teaching violin for thirty years, became the director of a music school, the founder of music school settlements, friend and adviser to countless students, Negroes and whites, and conductor of free concerts at the Metropolitan Museum of Art.

In *Rise to Follow* Albert Spalding relates his adventures as an artist traveling in pre-war Europe and later, after 1914, in the United States. There is no musician alive to-day who better exemplifies what is vital in our American traditions. A man of culture and grace, a violinist of rare talent, a writer of ability, Spalding has contributed significantly to the annals of American music. Although music has always come first in his life, he proved himself willing and ready to serve his country as a private in World War I.

David Mannes used his talents to different ends. Writing of her father, in the preface to his autobiography, *Music is My Faith*, Marya Mannes says: "I have said that David Mannes cannot be labeled. The only proof of this is to test the many labels that have been affixed to him. Take this first and most obvious one: musician. He is not a composer, for he does not write music. He is not a virtuoso because, although he has appeared with distinction as a violinist on concert stages here and abroad, he has neither the egotism, the nervous intensity nor the co-ordinative brilliance necessary to a soloist. For twenty years he has conducted, with recognized musicianship and command, much of the best orchestral music that has been heard in New York; and yet a total lack of histrionics and a more tangible lack of a permanent orchestra

have prevented him from being known primarily as a conductor." However one classifies David Mannes, he has won a place for himself which is written in the lives of many Americans, people of all classes and ages, who have known and loved music through his efforts.

## 1. ALBERT SPALDING, AMERICAN VIOLINIST

*Rise to Follow*, by Albert Spalding

Note the poem of Walter Savage Landor on the fly leaf which seems to set the tone for the book, and from which Spalding takes his title, *Rise to Follow*.

Spalding begins the story with his first orchestral appearance in Germany under Karl Muck; he ends with a final paragraph on Muck. Do you find this an interesting technic?

One of the ways to enjoy this autobiography is through the personalities which the author describes—Aunt Sally Guest; Grandma Spalding; Martie; Brother Boardman; Magnus, his European manager; Saint-Saëns; Raoul Pugno; his accompanist, Benoist; La Guardia; the Thibauds; the Gordons; and Casals. Watch for these people as you read along, noticing Spalding's charming manner of characterization.

Describe his childhood: early life in New York; trips to Italy; musical talent.

Throughout the book Spalding refers to his feeling about an audience giving him a source of strength, an added stimulus. Is this unusual in artists?

What did his friendship with Saint-Saëns mean?

Describe Russia in the Tsarist régime. Spalding makes this statement: "The Russian is an escapist from the routine and necessary, but is prodigal with his time and energy when a new idea awakens him." Is this philosophy characteristic of the Russians to-day?

Discuss his successes and failures on the concert stage.

Give the highlights of his Scandinavian tour.

What are the three types of memory which Spalding describes?

How do you feel about his World War experiences?

Do you think it was his artistry as a musician or his personal integrity that made La Guardia give him special consideration?

## 2. DAVID MANNES AND HIS CREDO

*Music Is My Faith*, by David Mannes

Describe the difficulties of David Mannes' early life. In the light of later achievements, was he an unusual person?

Did the accident of falling into the clothes boiler bear any ill effects that carried through life?

How did his early affection for John Douglas relate to his humanitarian feeling for the Negroes at Hampton, Fisk and in Harlem? Was the Harlem Music School a success?

What was his relationship to Walter Damrosch? Tell about the New York Symphony; his meeting with Clara Damrosch, and his marriage; birth of his two children; sonata recitals with Clara.

Describe his work with settlement schools; the founding of his own school; the Museum concerts.

What is David Mannes' credo? (See final chapter.)

*Additional Reading:*

*My Musical Life*, by Walter Damrosch.

*The Magic Bow*, by Manuel Komroff.

*Famous Violinists of Today and Yesterday*, by Henry C. Lahee.

*Musical Memories*, by Camille Saint-Saëns.

*Fiddler's Folly*, by Robert H. Schauffler.

*The Violin: Its Famous Makers and Players*, by Paul Stoeving.



## THROUGH THE OPERA GLASS

"Artists, in general, are better  
than their fame."

—Giulio Gatti-Casazza

After twenty-seven years as General Manager of the Metropolitan Gatti-Casazza retired to spend his last days in an Italian villa on the edge of Lake Maggiore. As he walked one day with Howard Taubman, pointing out to him the beauties of the formal garden, the terrace sloping to the lake, the snow-covered Alps with their shifting shadows in the distance, he remarked: "There is a series of settings that I should like to have at the Opera House." And, until his death in 1940, he never forgot the things that were dearest to his heart—the Metropolitan and his friends of the Opera.

To "Gatti," as he was lovingly called, the Opera was more than a galaxy of stars and a mecca for silk hats and shining limousines. He had a job to do, a hard job, and he did it to the best of his ability. Under his directorship the Metropolitan Opera Company scored some of its greatest triumphs, for Gatti-Casazza combined the two rare qualities of good business sense and artistic perception. He brought to the Opera singers who later became famous; he introduced operas that had not before been heard. If decisions that affected the fate of a singer or an opera composer were difficult to make, he stood his ground, and held his own council. With his massive frame, his gray hair and his well-groomed beard he looked the part which he was playing—and which, in fact, he *was*—the dynamo behind the scenes of a great American Opera Company.

With Gatti-Casazza as director and Toscanini as conductor, the Metropolitan rose to even greater heights. The Gatti-Casazza-Toscanini team was not a new one. These two had already formed a deep friendship in their earlier associations as they worked side-by-side in European opera. In his *Memories of the Opera* Gatti-Casazza relates his intimate experiences with opera conductors, singers, and many of the musical personalities who were a part of his life.

Mary Mellish writes her story of the Opera, *Sometimes I*

*Reminisce*, from quite a different point of view. Here we find, instead of the problems of the General Manager, the vicissitudes of an unknown singer in the chorus. With a rare Irish sense of humor Mary Mellish describes what went on as a matter of daily routine behind the scenes of the Metropolitan.

### 1. GATTI-CASAZZA AND THE METROPOLITAN

How did Gatti-Casazza receive his first directorship?

What was his early musical training and background?

Describe his experiences at La Scala; his meeting with Toscanini. How did Gatti-Casazza feel about Toscanini as a conductor?

Tell about Gatti-Casazza's methods of rebuilding the organization of the Metropolitan. What was one of the first changes he made?

How does Gatti-Casazza feel about European artists in comparison with American singers?

What were the three most successful American operas presented at the Metropolitan? What is the principal weakness of American opera?

What were some of Gatti-Casazza's theories of successful opera management?

Why are foreign operas not sung in English?

What do you think the effect of opera broadcasts has been?

Why are operatic performances less distinguished than they used to be?

### 2. MARY MELLISH AND THE METROPOLITAN

*Sometimes I Reminisce*, by Mary Mellish

How did Mary Mellish's chance to sing in the Metropolitan ensemble under Toscanini take place?

Describe the interview with Caruso (p. 100), then the audition with Caruso one year later.

Why were the aims of Mellish different from those of the average singer? Describe her contract with the Metropolitan.

What does Mellish say about "nerves" before a performance?

What was her reaction to "the claque"?

Do you think that Mellish had a satisfactory life, even though she did not become a star?

### *Additional Reading:*

*The Critical Composer*, by Irving Kolodin.

*You're Only Human Once*, by Grace Moore.

*Spotlights on the Stars*, by Mary Ellis Peltz.

*American Opera and Its Composers*, by Edward E. Hipsher.

*Behind the Scenes at the Opera*, by Mary Fitch Watkins.

## TWO SINGERS AND THEIR LUCK

"Who, as they sung, would take the prisoned soul  
And lap it in Elysium."

—Milton

Are singers born or made? If such a question could be answered we should probably conclude that great talent, inherited as it undoubtedly is, thrives best in a person who has the will to work. But, granted that an artist has some measure of both, does luck ever enter the picture?

In *John MacCormack*, by L. A. G. Strong, we find the story of a singer with the traditional Irish luck. Being the fourth of eleven children, John had little money to help him on his way. But he was not afraid to work, and not afraid to venture forth and seize any opportunity which came his way. Perhaps that is why everything he did seemed to turn to success. Or was it due to that intangible thing called luck?

Ganna Walska, in her autobiography *Always Room At the Top* seemed to be shadowed by "bad" luck. She had one unusual possession for a singer—money. She married a millionaire, and later a multi-millionaire (Harold McCormick, the harvester king). She had fabulous jewels, many houses and servants, and she mingled with royalty all over the world. Yet she worked on her voice unceasingly, untiringly, only to meet with rebuff. Her money, instead of helping her by providing her with the best musical advantages, became an obstacle to her success. In spite of her beauty, her generosity to others, her strength of character, her intelligence and her tremendous perseverance, she consistently met with misunderstanding and misery and failure. Only late in life did she feel, in a most unexpected way, that she finally triumphed over her bad luck.

## 1. THE LIFE OF JOHN MACCORMACK

*John MacCormack, The Story of a Singer*, by L. A. G. Strong

Comment on MacCormack's early life.

Show how his hearing Caruso's voice sent him to Italy to study with Sabatini. Was his working routine an easy one?

What were the events leading up to his ballad concerts which later gave him a reputation as a ballad singer?

How was the Scott influence one of the greatest of his career?

What part did his wife play in his musical life?

Discuss MacCormack's reaction to his début in Covent Garden.

Trace the events beginning with his attention to Jean de Reszke, through the time of his appearance before Queen Alexandria until his command performance with Tetrazzini, Melba and others.

How do singers of to-day compare with those of 1908? What influence has broadcasting had upon singing? What was MacCormack's broadcasting experience?

Why was the first operatic appearance with Melba an important step?

Was MacCormack better in opera or on the concert stage? What was the public's reaction to his serious illness?

Do you feel that the author of the book over-champions MacCormack?

## 2. GANNA WALSKA

*Always Room at the Top*, by Ganna Walska

What problems resulted from Ganna Walska's great wealth?

Why was her American début a failure? What part did newspaper publicity play in it?

How did other artists influence her?

Do you feel that her preparation was inadequate? What about her working routine? Was her knowledge superficial?

How did she contribute to German opera? To French?

Can you explain why she felt she had her first real success in singing? (p. 381) Why the beginning of her emotional control seemed to be a turning point in her life? Who finally gave her a feeling of achievement?

### *Additional Reading:*

*Great Singers on the Art of Singing*, by James Francis Cooke.

*I Played Their Accompaniments*, by Elizabeth Harbison David.

*The Music Lovers' Almanac*, by William Hendelson and Paul Zucker.

*America's Musical Inheritance*, by Anna Eugenie Schoen-René

*Come Soon, Tomorrow*, by Gladys Swarthout.



## NEGRO SINGERS AND THEIR ART

"I once was lost, but now I'm found,  
Was blind, but now I see."

In scanning the pages of the *New York Times*, one frequently finds the names of Roland Hayes and Marian Anderson. These two singers, whose artistry has won them acclaim with audiences all over the world, have risen to fame in spite of the handicaps of race and poverty. Both have succeeded, not merely because of superior musical gifts, but because of a deep sincerity of purpose.

Roland Hayes says that whenever a Negro rises to an eminent position, in any of the public activities of mankind, people invariably think that he must have had a white ancestor somewhere along the line. But such is not the case with Hayes; and he is proud of the fact that there is not a drop of white blood in his veins. His father claimed to be of Cherokee stock. His mother was out of Africa. There was a great-grandfather, Aba 'Ougi, of royal blood, who was transported from the Ivory Coast about 1790 and auctioned off in Savannah. By the time Roland was growing up with his brothers and sisters on a Georgia farm there was little in the legend of the Ivory Coast to sustain them, but there were acres of soil to be plowed, and a living to be earned.

Roland Hayes's first musical success, with the Jubilee Singers at Fisk, though tinged with the bitter experience of dismissal from the University, was the beginning of the climb upward. Looking back, later, after the triumphs in England and on the Continent, and after his reputation had been made in his own country, he remembered the days when he used to stop work in the fields to listen to meadow larks, orchard orioles and summer tanagers. And he went back to the farm—to a farm of his own in Georgia where he now spends most of the time between concert seasons. If MacKinley Helm, who has written his biography, quotes him accurately, this is the way Roland Hayes feels about it: "Give me a dish of black-eyed peas boiled with side meat, a plate of cornbread, and a pitcher of sorghum, and I will fell a tree or sing a concert against any man twenty years younger."

Marian Anderson's career has been as full of triumphs as that

of Roland Hayes. There was scarcely a newspaper in the country that did not carry some kind of an account of the famous outdoor concert on Easter Sunday, 1939, when, after being refused the use of Constitution Hall, she sang in front of the Lincoln Memorial. 75,000 people assembled to hear that concert. It marked the beginning of her increasing popularity with American audiences. Prior to this Marian Anderson had sung all over Europe. It was in Berlin that she met Kosti Vehanen, who became her accompanist, and who later wrote her biography.

When Vehanen was talking with Marian Anderson one day about the projected book, he asked her if she could name some great artist who had been a real inspiration to her. And she replied: "I can, definitely. It was Roland Hayes, whose singing I remember as the most beautiful and inspiring that I had ever heard."

#### 1. ANGEL MO' AND HER SON ROLAND HAYES

*Angel Mo' and Her Son Roland Hayes*, by MacKinley Helm

In the Preface Dr. Helm tells why he decided to write this biography in the first person. Do you think that the book is more vital because of it?

Roland Hayes feels that his father was responsible for his first musical experiences. What were some of these? What does Hayes mean when he says: "I early learned from my father to let my imagination do fluently what many singers have learned to do only through the repetitive use of destructive vocal exercises. I am fifty-five years old now, and yet, because my father taught me that the body follows the mind without stress and strain, I am conscious of no wear and tear on my vocal equipment."

Tell about the Silver-Toned Quartet, and his discovery of *mezza voce*.

Describe his entrance into college, in spite of the fact that he was ranked as a pupil of fifth grade standing. Why was he dismissed from Fisk at the end of four years?

What influence did Boston have on Roland Hayes?

What was his "voice color" discovery? (p. 118.)

Comment on the importance of the incident related on pp. 123-124.

Describe the concert in England which Hayes sang in spite of having pneumonia. Did the interest of the King and Queen play a favorable part in his career?

Summarize Hayes's many references to his mother throughout the book. Could he have succeeded without her influence?

How does Roland Hayes feel about Negro spirituals?

Discuss the events of the latter chapters: Honors at Fisk; the lady from Prague; concerts with Koussevitzky and Stokowski; his marriage; his little girl; return to the farm.

## 2. PORTRAIT OF MARIAN ANDERSON

*Marian Anderson*, by Kosti Vehanen

As a little girl in Philadelphia Marian Anderson saw in a pawnshop window a violin which she wanted so much that she was willing to earn the money by scrubbing doorsteps. Is this any indication of her determination to gain her ends? Do you find further evidence throughout the book?

How did Marian Anderson's European career begin?

Tell about her visit to the home of Sibelius. What was his reaction to her voice?

How was she received in Finland? In Paris? in Russia? in South America? Why was London the most difficult city for her to conquer?

How does Marian Anderson study songs and prepare a program?

What two composers does her accompanist, Vehanen, feel that she sings best? (p. 153.) Do you know why he thinks so?

Discuss her recording problems.

Tell about her Town Hall début with a fractured foot.

What is her attitude toward modern music? Toward Negro spirituals?

What is Vehanen's criticism of her programs?

Describe her two visits to the White House. Why do you think it was difficult for Marian Anderson to make up her mind to sing the Lincoln Memorial concert?

What are some of Marian Anderson's personal characteristics?

### *Additional Reading:*

*Negro Folk Songs*, by Natalie Curtis-Burlin.

*Negro Musicians and Their Music*, by Maud C. Hare.

*The Negro and His Music*, by Alain LeRoy Locke. (Published by the Associates in Negro Folk Education, Washington, D. C.)

*Rising Above Color*, by Philip Henry Lotz.

*Portraits in Color*, by Mary White Ovington.

## CHAPTER VIII

### JAZZ

"Do somethin, brothers, for the  
White folks is looking at us . . ."

—Professor Council

New Orleans of the late nineteenth century was a focal point in the development of jazz in America. Here assembled the first group of jazz pioneers, whose music enlivened funeral processions by day and "hot spots" of the now legendary red-light district by night. Storyville, home of the "Basin Street Blues," harbored the jazz bands that later moved up the river to Chicago and thence to New York.

Had it not been for an edict issued when Josephus Daniels was Secretary of the Navy under Woodrow Wilson these musicians might never have left the Delta City. It was this edict, asking all municipalities to clamp down on vice, that spelled doom for New Orleans' illustrious Storyville. A description of that famous night—October 10th, 1917—when by local ordinance the area was evacuated, will give some idea of the atmosphere which furnished background for the music of these Negro jazz artists:

"That night in the sporting houses liquor splashed like water. Big parties were given 'on the line,' and for the first time in the history of that mercenary kingdom, everything was on the house. A light breeze gently stirred the fronds of Josie Arlington's palm tree . . . the air was soft and yellow and warm, the way it is in New Orleans, and from the open doors of sporting houses and cabarets came the sounds of bands playing. As the evening wore on the musicians came out of the houses, one band after another, and formed in line . . . slowly it marched down the streets . . . and as it made its last solemn stand it played 'Nearer My God to Thee.' And over Basin Street, where the pretty quadroons gave America one of its popular blues, a red light flickered faintly and went out."

Thus ended an epoch of New Orleans jazz which had begun in the early 1800's with the first Negroes brought over in slave ships. In a large open field, known as Congo Square, slaves were allowed to assemble for recreational diversion. Every Saturday and Sunday tribal and sexual dances, fresh from the Congo, were performed. The dancers rallied to the sound of "bamboulas," large tom-toms made of casks covered with cowhide and beaten with



two long beef bones. With these earliest primitive beginnings as a background *Jazzmen* tells the story of how jazz, swing, and boogie woogie developed in America. This anthology, edited by Frederic Ramsey, Jr., is compiled largely from contributions of the jazzmen themselves.

Negroes who had known slavery expressed their profound depth of feeling in song. It was this music of exile, slavery and oppression which became the basis of the "blues." The vulgarity and suggestive quality which crept into the modern blues came as a result of their popularity with audiences, white and colored, who wanted to find in them a *double-entendre*. Most famous of all blues is W. C. Handy's "St. Louis Blues," a classic which now occupies a unique place in American music. In *Father of the Blues* Handy relates the story of his life—his struggles and ultimate successes.

## 1. THE DEVELOPMENT OF JAZZ

*Jazzmen*, by Frederic Ramsey, Jr. and Charles Edward Smith

At the beginning, make clear the different meanings of the terms: jazz, swing, boogie woogie, "hot" jazz, etc. Does the term "jazz" include the others?

Show the influence of New Orleans music on later developments.

Tell the story of King Oliver and his Creole Band. Describe his rise to fame and his tragic end. Does this suggest racial handicaps or personal inadequacies?

Bix Beiderbecke and Louis Armstrong are interesting as individuals. What elements of fate and fortune were responsible for their successes?

Analyze the chapter on Blues. Contrast the classic "blues" form with the modern versions heard over the radio.

Discuss boogie woogie and its leading exponents. Of what importance is the element of improvisation in this style?

Contrast the "hot" jazz of to-day with the early New Orleans jazz. Has there been any progression? Is jazz as a serious basis for composition doomed to failure? What are its limitations?

## 2. FATHER OF THE BLUES

*Father of the Blues*, by W. C. Handy

Describe his life as a small boy in Florence, Alabama: his ancestors; his first guitar; his father's opposition to music; his cornet and the school band.

Handy makes the point that Negroes, not whites, were the originators

of the first minstrel shows. Describe his travels with the Mahara Minstrels.

In his brief career as teacher of English at A. and M. what were his difficulties?

Tell about the writing of "St. Louis Blues." (pp. 28 and 29.)

What was Handy's idea of a show on Broadway? (p. 69.)

In writing of his recognition at Treasure Island he gives an interesting picture of the other composers who were there. Describe this event, mentioning the American works included on the programs.

*Additional Reading:*

*The Story of George Gershwin*, by David Ewen.

*Jazz, from the Congo to the Metropolitan*, by Robert Goffin.

*From Jehovah to Jazz*, by Helen L. Kaufman.

*The Real Jazz*, by Hugues Panassie.

## THE INTELLIGENT LISTENER

"There's music in all things if men had ears;  
 Their earth is but an echo of the spheres."

—Lord Byron

Listening to modern music is an art which develops with experience. As the world about us changes, socially, economically and politically, so do styles in composition change. If our ears do not adjust readily to new combinations of sound, if we find modern music dissonant and difficult to understand, we need to remind ourselves that Beethoven in his day was a shocking radical. He was so "modern" that he opened his C Major Symphony with an F chord which passed through the key of G before settling back in C, the main key of the Symphony. In the "Eroica" he wrote two different chords, one on top of the other, to be sounded at the same time. A contemporary critic explained this unorthodox procedure by saying: "Poor Beethoven is so deaf that he cannot hear the discords he writes." Going back still further to the music of the Middle Ages, we find that even triads, thirds and sixths—the well-established consonances of Beethoven's time—were considered as dissonances.

Bewildering as this all sounds to anyone who attempts an appraisal of modern music, there seems to be an underlying reason for the many innovations through the centuries which have changed not only the harmonic structure of music but its rhythmic and melodic content as well. In his book *This Modern Music* John Tasker Howard gives an explanation: "It is because music is a living language that we have the so-called modern music. Music is a medium that is constantly increasing its vocabulary and taking into its grammar various devices of harmony, melody and rhythm that were formerly forbidden by rule. If it failed to accomplish such changes it would soon be as dead as Greek and Latin, and interesting chiefly to historians."

The term "modern" has been loosely applied to any music that is different from the usual classic or romantic tradition. Ernst Krenek, however, makes a closer distinction in defining three kinds of present-day music: contemporary, modern and new. He says that "contemporary" refers to music written by contempo-

raries of the person using the term, regardless of its style. "Modern" music is contemporary music which deviates from tradition in its material and in its style. "New" music is a more radical brand of modern music—the kind that encounters the greatest resistance from music publishers and the general public. Howard's book deals with music of the two latter groups.

*Be Your Own Music Critic* is a collection of eleven lectures, edited by Robert E. Simon, Jr. It was published to commemorate the fiftieth anniversary of Carnegie Hall, of which Mr. Simon is president. Names of the contributors are well known figures in the musical world: Olin Downes, Edward Johnson, Yves Tinayre, Leopold Mannes, Egon Petri, Albert Spalding, Georges Barrère, Modeste Alloo, Albert Stoessel, Leon Barzin and Harl McDonald. Each has a distinct contribution to make in his particular field. In planning for these Carnegie Hall Lectures, which were attended by well over 1700 on each of the Saturday morning sessions, Robert Simon said: "We saw the importance to the whole field of American music of emancipating the American audience, of freeing it from its inhibitions. We felt that whatever we could do, however little, toward this emancipation would have its effect on concert programming and so, even on composition."

### 1. "THIS MODERN MUSIC"

*This Modern Music*, by John Tasker Howard

How have audiences and critics received "modern" music throughout the ages? Is the music of our day any more radical than Mozart, Beethoven and Mendelssohn were in their time?

Show how twentieth century inventions have affected composers.

According to Howard, what are the two things that the music-lover who wants to enjoy modern music should do?

What does the author say is most disturbing about modern music? Do you agree? Does it disturb the younger generation?

Show how dissonance is the "salt and pepper" of music.

What is Impressionism? How does it relate to art? Who, besides Debussy, were Impressionists?

Who is the greatest exponent of atonality? Discuss atonality, and tell whether you feel it is a step forward or not. What are some of its limitations? Which composers are atonalists?

Distinguish between atonality and polytonality.

What is neo-classicism? Do you agree with Howard that Stravinsky's neo-classical period is a let-down from "Le Sacre" and earlier works?



Discuss *Gebrauchsmusik*. What is its future?  
Trace the growth of rhythm from "plain-song to swing."  
Explain tone-clusters and quarter tones.

## 2. THE LISTENER AS CRITIC

*Be Your Own Music Critic*, by Robert E. Simon, Jr.

a. *Be Your Own Music Critic*, by Olin Downes

What is Olin Downes's philosophy of musical criticism? How important is the audience to the artist? Is Olin Downes hopeful for the future of American music? What special faculties does a music critic develop that set him apart from the other listeners and students of art who sit in the same hall with him? (See page 25.)

b. Of the ten other lectures, select any one or two that interest you. "Panorama of the Brass and Percussion Instruments" by Modeste Alloo and the chapter on "The Woodwinds" by Georges Barrère are unusual; Egon Petri's lecture on "Problems of Piano Playing and Teaching" is very expertly done.

c. As a conclusion to your paper, comment on Georges Barrère's statement: "I dislike the word 'lecture.' It seems to imply that the one standing on the platform claims to know more than the one sitting in the audience. . . . I assume that you who are reading these words are very much more 'concertgoers' than I am. You go to concerts all the time and hear various artists, while I go only when I have to play. Therefore you have more experience in the matter and can always readily make comparisons."

### *Additional Reading:*

*Approach to Music*, by Lawrence Abbott.

*Music as a Hobby*, by Fred B. Barton.

*A Musical Postbag*, by Eric Blom.

*Men of Music*, by Wallace Brockway & Herbert Weinstock.

*What to Listen for in Music*, by Aaron Copland.

*Hearing Music*, by Theodore M. Finney.

*Music for the Multitude*, by Sidney Harrison.

*Music Lover's Almanac*, by W. Hendelson and P. Zucker.

*Intelligent Listening to Music*, by W. Johnson.

*The Home Book of Music Appreciation*, by Helen L. Kaufmann.

*Music Here and Now*, by Ernst Krenek.

*The Stream of Music*, by Richard Leonard.

*A Smattering of Ignorance*, by Oscar Levant.

*The Challenge of Listening*, by Howard D. McKinney & W. R. Anderson.

*Discovering Music*, by H. D. McKinney and W. R. Anderson.

*Great Program Music*, by Sigmund Spaeth.

*Listening to Music Creatively*, by E. J. Stringham & J. Machlis.

## MECHANICAL MUSIC

"Radio is one of the greatest mechanical means  
toward evolution of Mind and Spirit."

—Leopold Stokowski

In an amazingly short period of time mechanical music has revolutionized the world of sound. It was in 1888 that Edison perfected the wax cylinder and Berliner introduced the flat disc, but not until 1896 was the disc sufficiently developed to permit quantity reproduction. The industry was ready for commercial distribution early in 1900.

Prior to this time, people had called the victrola, with its scratches and squeals, "the screech box." Artists jeered at it, and shied away from it. Manufacturers even encouraged the inventors to make a talking doll instead because they felt it would have greater sales value. Since the earliest recordings were picked up by means of a horn, rather than by a microphone, only a big, bombastic voice would "take" satisfactorily on the record. This is why Caruso, though virtually unknown at the time, contributed so much to the recording industry. His voice power was tremendous.

The public soon became delighted with the new invention and the artists who had jeered at it were now willing to lend their talents to the rapidly increasing business of making records. In 1921 ten million records were sold; in 1939, fifty million. Then suddenly, with the appearance of radio, phonographs and records were put away in the attic to gather dust. It was easier to turn a dial than to turn the old-time phonograph handle.

But just as unexpectedly, the very invention which had threatened to annihilate the record industry proved to be the cause of its revival. Radio eliminated the use of the out-moded horn pick-up system and substituted the sensitive microphone instead; it provided a new type of loud-speaker with amplification through tubes; it extended the tonal range so that notes from the lowest bass to the highest treble became audible. When electrical recording produced finally, a natural tone quality, even the most exacting musicians could hold out no longer. The electric turn-table replaced the crank, and people once more began to buy records.

All this is now past history. F. W. Gaisberg, who collaborated

with the inventor of the flat disc, and who has since been in charge of making recordings for the major artists, describes the growth of mechanical music in his book *The Music Goes Round*.

What will the future bring? We have already witnessed the perfecting of the sound track for motion pictures, the recording of actual performances, the invention of electrical instruments. Leopold Stokowski, who, perhaps more than any other musician of our time, has concerned himself with research in the mechanics of music, believes that the development of electrical instruments will revolutionize the orchestras of the future. In his book *Music For All of Us* he discusses some of the acoustical problems in music and predicts new dynamic possibilities for the music of the future.

### 1. MUSIC ON DISCS

*The Music Goes Round*, by F. W. Gaisberg

Describe the first process of making recordings.

Trace the history of the Victor Company.

How did artists at first react to the gramophone? How were they treated during their recordings?

What was the advantage of the wax recording over the zinc? What other important invention was made at this time?

What effect did the first World War have upon the record business?

Show how acoustics figured in the recording process. What was the triumph of recording invention in 1924?

What effect do the recordings of one musician have upon another? (p. 158.)

Describe the difficulty of recording opera. How were recordings of actual performances made possible?

How do you account for the popularity of Fritz Kreisler's records? Why was he paid such high fees?

Have all of Berliner's dreams for the future of recorded music materialized? What unpredicted values have come out of recordings?

### 2. MUSIC OF THE FUTURE

*Music for All of Us*, by Leopold Stokowski

Do you agree with Stokowski that orchestral scores should be simplified?

Discuss "adjustable" acoustics for the concert halls and radio studios of the future. (p. 97.)

Outline the evolution of musical instruments—past, present and future. Do you think Stokowski is right in saying: "When the electrical instruments are relatively perfect, they will free musicians from our

present constant preoccupation with the imperfections and technical difficulties of instruments?"

Discuss the seating plan of the orchestra with relation to sonority and blending. What are the problems of microphone placement?

What is the difference between an orchestral shell and the new acoustical reflector? What can be done in the future to control acoustics?

Why has Stokowski abandoned uniform bowing and breathing?

Show how recording for moving pictures is different from recording for the home.

What will improve recorded music? What does Stokowski have to say about broadcast music?

Why is frequency modulation an important step forward in the progress of science?

Discuss television and the moving pictures of the future.

*Additional Reading:*

*A Musical Postbag*, by Eric Blom.

*Music on Records*, by B. H. Haggin.

*A Guide to Recorded Music*, by Irvinig Kolodin.

*Everybody's Guide to Radio Music*, by Percy A. Scholes.



## AMERICAN COMPOSERS

"The American composer, in a word, has no difficulties more than another, provided he be a good composer as well as an American one."

—*Evening Journal*

American music by American composers has at last come into its own. No longer can it be said that the American composer is a neglected, unappreciated member of society—the step-child of the concert hall. The struggle for a hearing, which our earlier talented composers like Griffes, Loeffler and MacDowell encountered, is a thing of the past. American audiences are receptive to new works, and eager to give encouragement to musicians of promise.

How has this come about? To begin with, one of the contributing factors was the sentiment against German music which developed during the last war. There was a stirring of nationalistic self-consciousness which asserted itself in an attempt to try our own musical wings. In the 1920's, with the persistent efforts of Stock, Stokowski and Koussevitzky, works of American composers began to appear on the programs of our symphony orchestras. In the 1930's no orchestral season of any major symphony passed without at least a few American works in the repertoire.

To-day the American composer is heard oftener than ever before. The Indianapolis Symphony performs one modern American work on every program; Dr. Howard Hanson conducts an annual festival of American works at Eastman; in Saratoga Springs and at many other places over the country there are festivals which promote the work of new and lesser-known composers. American music is encouraged over the radio, and many new compositions are given première performances. Works of composers like Roy Harris, Aaron Copland, Samuel Barber and Walter Piston, along with numerous others, are available on phonograph records. Then there is a fine array of prizes and scholarships, honorariums and awards to complete the picture of the American composer's opportunities.

Charles Tomlinson Griffes, who lived and died ahead of his time, might have found life less burdensome in a world geared as ours now is to the appreciation of native talent. Even though the

Griffes legend—the story of his death in abject poverty—receives no credence in Edward Maisel's biography, we cannot but bemoan the fact that this gifted composer wasted the most important years of his short life teaching adolescents in a boys' school.

## 1. WHO ARE OUR AMERICAN COMPOSERS?

*Our Contemporary Composers*, by John Tasker Howard

With so complete an index as this book presents, it is difficult to know where to begin. If possible get phonograph records of representative composers, and let this determine the course of your discussion. For contrasting styles, the following are interesting examples:

*Conservatives*: Deems Taylor, Daniel Gregory Mason, Howard Hanson, John Alden Carpenter

*Unfamiliar idioms*: Roy Harris, Aaron Copland, Walter Piston, Roger Sessions, Quincy Porter

*Newcomers*: Samuel Barber, David Diamond

*Experimenters*: Henry Cowell, Charles Ives, Carl Ruggles, Wallingford Riegger

*Folk-Song and Racial Expression*: John Powell and Lamar Stringfield (Anglo-Saxon), Charles Sanford Skilton and Frederick Ayres (Indian), William Grant Still and R. Nathaniel Dett (Negro)

## 2. THE LIFE OF CHARLES T. GRIFFES

*Charles T. Griffes*, by Edward M. Maisel

Describe Griffes' unusual childhood: his parents and grandparents; his happy home life; his sensitivity to clothes; his artistic awareness; his color sense.

One of Griffes' own statements was "A beautiful color is lovely in itself quite aside from any part it plays in the design of the picture." Note how this later develops into a pre-occupation with color in music.

Do you find in the Marie Antoinette incident (p. 15) any relation to Griffes' meticulousness in later life?

What were the signs of his early talent?

Mary Selina Broughton, his first teacher, plays an important rôle in his life. Trace her influence on Griffes; show how her generosity worked in his behalf.

Do you feel that the author over-emphasizes the homo-sexual element in Griffes' life?

Describe the four years in Germany. What effect did these years of study have on Griffes as a composer?

As musical instructor at Hackley School, Griffes was described as

"living the life of an amiable, intelligent, serviceable man who performed uncomplaining duties which were far below his powers." In your opinion was Griffes actually caught by circumstances?

Describe his difficulties with publishers; his attempts to secure performance for his compositions; his final successes and his death.

Had Griffes lived, do you think he would have been our greatest composer?

*Additional Reading:*

*Story Lives of American Composers*, by Katherine Little Bakeless.

*Contemporary American Music*, by Harold Morris. (Published by the Rice Institute, Houston, Texas.)

*American Composers on American Music*, by Henry Cowell.

*The Book of Modern Composers*, by David Ewen.

*The Dilemma of American Music*, by Daniel Gregory Mason.

*Tune In, America*, by Daniel Gregory Mason.

*American Composers*, by Claire Reis. (Published by the International Society for Contemporary Music, New York City.)

*Art-Song in America*, by William T. Upton.

*Our New Music*, by Aaron Copland.

## CHAPTER XII

### AMERICA'S SYMPHONY ORCHESTRAS

"This Backward Man, this View Obstructor  
Is known to us as the CONDUCTOR  
He beats the time with grace and vim  
And sometimes they keep up with him."

—Laurence McKinney

A hundred years have passed since the establishment in 1842 of America's oldest symphony orchestra—the New York Philharmonic. But it is only since the last World War that the phenomenal rise in the number of orchestras in the United States has occurred. To-day America's first rank orchestras are equal if not superior to any in the world. In addition to our sixteen major symphony orchestras, with a potential yearly audience of about three million people, we have over 250 "lesser" symphonies and approximately 30,000 amateur organizations in schools, colleges and conservatories, playing programs to large numbers of appreciative listeners.

Symphonic music is reaching a wider public than ever before in the history of our nation. Besides the increasing number of concert-goers there is that vast army of unseen listeners—the radio audience. It is estimated that close to ten million people tune in on the Sunday afternoon broadcasts of the New York Philharmonic. But even this is not the whole story.

Within the last few years radio broadcasting has stimulated the sale of symphonic records to an unprecedented peak. Official figures of record sales are a guarded secret, but the generally accepted estimate for 1940 was in the neighborhood of ten million "serious-music" discs, an increase of 100 percent over the preceding year. Through the promotion of newspapers one million and a half symphony albums, made by "un-named" American orchestras, and including masterpieces by Haydn, Beethoven, Mozart, Schubert, Wagner and Debussy, were bought. In every city where these records were distributed there was a noticeable increase in the sales of commercial records and phonographs.

These figures speak plainly for the fact that Americans spend money on music. And yet, with good audiences, most symphony orchestras lead a precarious existence, haunted by the spectre of



an inadequate budget. Box office receipts seem never to catch up with operating expenses. The economic problems of symphony orchestras have been intensively studied by Margaret Grant of the Boston Symphony and Herman S. Hettinger of the Wharton School of Finance, University of Pennsylvania. Dr. Grant and Dr. Hettinger compiled their data by going around to different communities where they interviewed managers, boards of directors, conductors, union officials and members of various sponsoring groups. The results of their research are given in *America's Symphony Orchestras and How They Are Supported*.

If the budget is the backbone of the orchestra, its breath of life is the baton of the conductor. American audiences, still susceptible to a certain amount of hero-worship, have apotheosized the orchestral conductor. Personality, artistry, musicianship, showmanship and the ability to "make the orchestra play better than it can" are a few of the qualifications which this leader of musicians must have. In *Dictators of the Baton* David Ewen describes the personalities of thirty outstanding conductors, and reveals some of the intimate workings of our symphony orchestras.

## 1. HOW AMERICA'S SYMPHONY ORCHESTRAS ARE SUPPORTED

*America's Symphony Orchestras and How They Are Supported*, by Margaret Grant and Herman S. Hettinger

As an introduction to your paper describe the rise of American symphony orchestras, using the material in Chapters I and II.

Discuss the financial structure of symphony orchestras. What elements do all have in common?

Analyze budgets and income sources of various classes of symphony orchestras. Begin with figures given for the years before 1900 and trace rising costs through succeeding years. Consult the table on pages 72-73 for recent data.

What are some of the personnel problems? Are conductors' salaries out of proportion with players' salaries?

Tell about children's concerts, popular concerts, summer concerts, and how they are financed.

How are operating deficits met? Is the future outlook bright?

## 2. CONDUCTORS

*Dictators of the Baton*, by David Ewen

What is the function of a conductor? What essential qualities must the artist conductor possess?

In the Introduction, page 15, Ewen says: "To know a conductor one must have seen him at work during rehearsals." Show how various conductors work.

What are "fashions in conducting"?

The author classifies conductors according to a plan of his own. For instance, he refers to Toscanini as "Paragon," to Stokowski as "The Showman Conductor," to Fritz Reiner as "The Dynamic Conductor." Following Ewen's plan of classification, show how individual conductors fit into these different types.

*Additional Reading:*

*A Mingled Chime*, by Sir Thomas Beecham.

*Adventures in Symphonic Music*, by Olin Downes.

*From the Hunter's Bow*, by Beatrice Edgerly.

*Toscanini and Great Music*, by Lawrence Gilman.

*The Story of One Hundred Symphonic Favorites*, by Paul Grabbe.

*The Music Lovers' Almanac*, by William Hendelson and Paul Zucker.

*Tune Up*, by Harriet E. Huntington.

*The Critical Composer*, by Irving Kolodin.

*Tune In, America*, by Daniel Gregory Mason.

*Trends in Musical Taste*, by John Henry Mueller.

*History of Musical Instruments*, by Curt Sachs.

*Story of Musical Instruments*, by H. W. Schwartz.

*Dimitri Shostakovitch*, by Victor Seroff.

*Great Symphonies*, by Sigmund Spaeth.

*Hammer Sickle and Baton*, by Heinz Unger.

*Anton Bruckner*, by Werner Wolff.

## THE NORTH CAROLINA SYMPHONY

“The cultural value of such a movement is within itself incalculable. North Carolina needs the elevating influences of artistically developed music. Its revenue in dollars and cents will be small, but its revenue in the appreciation of life’s finer things, will be large.”

—Editorial, *Durham Sun*

In a nation where big “city” symphonies predominate a “state” symphony is a comparative rarity. North Carolina was the first state, and is now one of the few to have a State Symphony Orchestra. Organized in 1932 by Lamar Stringfield, the Symphony functioned during its first years under his direction, and with the guiding genius of Colonel Joseph Hyde Pratt managed to continue through depression years. After withdrawal of W. P. A. funds, on which it had existed as a Federal Music Project, it was reorganized on a completely new basis.

With Benjamin Swalin as conductor, and with a personnel of fine musicians, most of them professionals, the North Carolina Symphony has grown and flourished. During the 1943-44 season the orchestra received far more requests for concerts than it could fill. It played to an aggregate audience of 17,000 persons, 8,000 of whom were school children. This represented fourteen concerts in seven communities, bringing the total number of concerts played by the Symphony since its inception to something over 250.

Both in spirit and in practice the North Carolina Symphony is a people’s orchestra. Its sixty musicians come from as many as twenty-five communities all over the state. Some of the players are faculty members in high schools and colleges; some are factory workers; some are housewives. All of them travel miles to rehearse and play with the orchestra. All have been carefully selected to play programs of high calibre, including major symphonic works.

Although soloists of international reputation have played with the Symphony, it has at the same time encouraged native talent by giving auditions to young artists in the state. Three young North Carolinians thus far have been guest artists with the Symphony. Plans for developing a state-wide program of music edu-

cation in co-operation with the public schools are also under way.

Unbelievable as it may seem, the North Carolina Symphony has been very nearly self-supporting. Except for a yearly subsidy, which it receives by Legislative enactment from the state, its income is derived from concert fees and memberships. In 1943-44 it operated on a \$12,000 budget: \$7,000 came from admissions; \$3,000 from memberships; and \$2,000 was paid by the state. Players received no salary, but a \$5.00 honorarium and traveling expenses were allowed for each concert played. Children's concerts were given free as a service to the state.

#### 1. THE HISTORY OF THE NORTH CAROLINA SYMPHONY

Base your paper on newspaper articles, mimeographed material and programs listed below:

Tyson, Dorothy: *N. C. Symphony First State Symphony Orchestra in America*

N. C. Symphony Programs

"N. C. State Symphony": *Durham Herald*, March 24, 1932, *Durham Sun*, March 25, 1932, *Tar Heel*, March 22, 1932.

"N. C. Symphony": *News and Observer*, April 3, 1932.

"North Carolina Symphony": *Greensboro News*, May 22, 1932. (A good account.)

"Percy Grainger to Conduct N. C. Symphony": *Durham Herald*, Nov. 20, 1932.

"Stringfield Outlines Plans for Symphony Festival Here": *Winston-Salem Journal*, Nov. 30, 1934.

"Percy Grainger Conducts Symphony Here": *Daily Tar Heel*, Dec. 3, 1932.

"Success of Symphony Festival in City Indicates Growth of Music Appreciation in State": *Journal-Sentinel*, Dec. 16, 1934.

"Symphony Draws National Praise": *News and Observer*, Feb. 17, 1935.

"Symphony Group Working Outfit": *News and Observer*, Jan. 27, 1935.

"Take a Chance and Hear State Symphony Concert": *News and Observer*, Feb. 3, 1935.



## 2. THE NORTH CAROLINA SYMPHONY TO-DAY\*

Describe the activities of the North Carolina Symphony as related in the following articles:

"State Symphony Inspires Young Musicians of N. C.": *News and Observer*, May 21, 1944.

"Fine Music Delights Children": (Same article as above): *Charlotte Observer*, May 21st, 1944.

"Symphony Orchestra at Duke University, Egon Petri, Soloist": *Durham Herald Sun*, February 6, 1944.

"Symphony Closing Concert," Raleigh, N. C. *News and Observer*, March 12, 1944.

"North Carolina Symphony at Greensboro, N. C." *Greensboro Daily News*, April 15, 1944.

"B. F. Swalin, Director of Symphony," *Daily Tar Heel*, March 11, 1944.

"A People's Symphony," by Sara Yokley: *Carolina Magazine*, May, 1944.

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\* A concert by the North Carolina Symphony can be secured by getting memberships in your town through a local symphony committee. When the required number of memberships is reached a free children's concert, in addition to the regularly scheduled symphony program, will be given. Music clubs are logical sponsors for such an undertaking. This is one way of bringing fine music to the citizens and children of your community.

If you want to book the Orchestra for a future engagement, write to The North Carolina Symphony Society, Box 1111, Chapel Hill, North Carolina.

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Ewen, David	<i>Music Comes to America.</i> 1942. (1)	Crowell	3.00
Ford, I. W.	<i>Traditional Music of America.</i> 1940. (3)	Dutton	5.00
Gaisberg, F. W.	<i>The Music Goes Round.</i> 1942. (10)	Macmillan	3.00
Gatti-Casazza, G.	<i>Memories of the Opera.</i> 1941. (5)	Scribner	3.50
Grant & Hettinger	<i>America's Symphony Orchestras.</i> 1940. (12)	Norton	3.00
Handy, W. C.	<i>Father of the Blues.</i> 1941. (8)	Macmillan	3.00
Helm, MacKinley	<i>Angel Mo' and Her Son Roland Hayes.</i> 1942. (7)	Little	2.75
Howard, J. T.	<i>Our American Music.</i> 1931. (1)	Crowell	6.00
Howard, J. T.	<i>Our Contemporary Composers.</i> 1941. (11)	Crowell	3.50
Howard, J. T.	<i>This Modern Music.</i> 1942. (9)	Crowell	2.50
Johnson, H. E.	<i>Musical Interludes in Boston.</i> 1943. (2)	Columbia	4.00
Luther, Frank	<i>Americans and Their Songs.</i> 1942. (3)	Harper	2.75
Maisel, E. M.	<i>Charles T. Griffes.</i> 1943. (11)	Knopf	3.50
Mannes, David	<i>Music Is My Faith.</i> 1938. (4)	Norton	3.00
Mellish, Mary	<i>Sometimes I Reminisce.</i> 1941. (5)	Putnam	3.00
Ramsey, F., & Smith, C.	<i>Jazzmen.</i> 1939. (8)	Harcourt	2.75
Semler, I. P.	<i>Horatio Parker.</i> 1942. (2)	Putnam	3.00
Simon, R. E., Jr. (ed.)	<i>Be Your Own Music Critic.</i> 1941. (9)	Doubleday	2.50
Spalding, Albert	<i>Rise to Follow.</i> 1943. (4)	Holt	3.50
Stokowski, Leopold	<i>Music for All of Us.</i> 1943. (10)	Simon	3.50
Strong, L. A. G.	<i>John McCormack.</i> 1941. (6)	Macmillan	3.00
Vehanen, Kosti	<i>Marian Anderson.</i> 1941. (7)	Whittlesey	2.50
Walska, Ganna	<i>Always Room at the Top.</i> 1943. (6)	R. R. Smith	3.50

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Appleton (D.)-Century Co., Inc., 35 W. 32nd St., New York 1, N. Y.  
Associated Publishers, 1538 Ninth St., N. W. Washington, D. C.  
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Howell, Soskin & Co., 17 E. 45th St., New York 17, N. Y.  
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New Home Library. *See* Garden City Publishing Company.  
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Smith (Richard R.), 120 E. 39th St., New York, N. Y.  
Smith & Durell, Inc., 25 W. 45th St., New York 19, N. Y.  
Stokes, (F. A.) Co., 521 Fifth Ave., New York, N. Y.  
Whittlesey House. *See* McGraw-Hill Book Company.  
Ziff-Davis Publishing Co., 540 N. Michigan Ave., Chicago 11, Illinois.

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Abbott, Lawrence	<i>Approach to Music.</i> 1940. (9)	Farrar	\$2.50
Aldrich, Richard	<i>Concert Life in New York.</i> 1941. (1)	Putnam	5.00
Bakeless, K. L.	<i>Story Lives of American Composers.</i> 1941. (1, 11)	Stokes	2.50
Barton, F. B.	<i>Music as a Hobby.</i> 1941. (9)	Harper	2.00
Beecham, Sir Thomas	<i>Mingled Chime.</i> 1943. (12)	Putnam	3.50
Benet, R. & S. V.	<i>Sing a Song of Americans.</i> 1941. (3)	Musette	2.25
Blom, Eric	<i>A Musical Postbag.</i> 1941. (9, 10)	Dent	4.00
Botkin, B. A.	<i>A Treasury of American Folklore.</i> (3)	Crown	3.00
Brockway, W. & Weinstock, H.	<i>Men of Music.</i> 1939. (9)	Simon	3.75
Brooks, H. M.	<i>Olden-time Music.</i> 1888. (2)	Ticknor	o.p.
Browne, C. A.	<i>Our National Ballads.</i> 1942. (3)	Crowell	2.50
Burlin, N. C.	<i>Negro Folk Songs.</i> 1919. (7) (Hamp-ton Series)	Schirmer	.50
Cooke, J. F.	<i>Great Singers on the Art of Singing.</i> 1921. (6)	Presser	o.p.
Copland, Aaron	<i>Our New Music.</i> 1941. (11)	McGraw	3.50
Copland, Aaron	<i>What to Listen For in Music.</i> 1939. (9)	Whittlesey	2.50
Cowell, Henry	<i>American Composers on American Music.</i> 1933. (11)	Stanford	3.00
Damrosch, Walter	<i>My Musical Life.</i> 1930. (4)	Scribner	2.75
David, E. H.	<i>I Played Their Accompaniments.</i> 1940. (6)	Appleton	2.50
Downes, Olin	<i>Adventures in Symphonic Music.</i> 1944. (12)	Farrar	2.50
Edgerly, Beatrice	<i>From the Hunters' Bow.</i> 1942. (12)	Putnam	3.50
Ewen, David	<i>Book of Modern Composers.</i> 1942. (11)	Knopf	5.00
Ewen, David	<i>Story of George Gershwin.</i> 1943. (8)	Holt	2.00
Finney, T. M.	<i>Hearing Music.</i> 1941. (9)	Harcourt	3.50
Galt, M. C.	<i>Know Your American Music.</i> 1943.	Fed. of Music Clubs	1.00
Gilbert, Douglas	<i>Lost Chords.</i> 1942. (3)	Doubleday	3.50
Gilman, Lawrence	<i>Toscanini and Great Music.</i> 1938. (12)	Farrar	2.50
Goffin, Robert	<i>Jazz from the Congo to the Metropolitan.</i> 1944. (8)	Doubleday	2.50
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Haggin, B. H.	<i>Music on Records.</i> 1943. (10)	Knopf	2.00
Hare, Maud Cuney-	<i>Negro Musicians and Their Music.</i> 1936. (7)	Assoc. Publishers	3.25
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